

Carole King

CLASSICS

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(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

Words and Music by
GERRY GOFFIN, CAROLE KING
and JERRY WEXLER

Moderately

I used to feel un - in - spired _____ And when I

mf

knew I'd have to face an-oth-er day, _____ Lord, it made me feel so

tired. _____ Be-fore the day I met you _____ life was so un -

kind. Your love was the key to my peace of mind _____ 'Cause

Bm7 (E bass) A P A P
 you make me feel, you make me feel, You make me
 3 3
 B: B: B:
 A D A D A3 Bm Bm 3 A
 (C bass) (E bass)
 feel like a nat - u - ral wom-an. When my

E (G# bass) G
 soul was in the lost and found You came a - long to

P A Bm7 A E (G# bass)
 claim it. I did - n't know just what was wrong with me

G P A
 Till your kiss helped me name it.

Bm7 E6 Bm7 E6

Now I'm no long - er doubt - ful _____ of what I'm liv - in' for, 'Cause

Bm7 C#m7 Dmaj7 Bm7 (E bass)

if I make you hap - py I don't need to do more. _____ You make me _____

A D A D

feel, _____ you make me _____ feel, _____ You make me _____

3 3 3 3

A D A (C# bass) Bm Bm (E bass) A

feel like a nat - u - ral wom-an. _____

G (A bass) D A

Oh, ba - by, what you've done to me! (What you've done to me!) You make me

G (A bass) Dmaj7
 feel so good in-side. (Good in-side...) And I just
 want to be (Want to be) close to you. You make me feel so a-
 live! You make me feel, you make me feel,
 You make me feel like a nat - u - ral, nat - u - ral wom-an. You make me
 wom-an, a nat - u - ral wom-an.
 ral.

BEAUTIFUL

Words and Music by
CAROLE KING

Moderately Slow (In Two)

Musical score for "BEAUTIFUL" by Carole King, arranged for voice, piano, and guitar. The score consists of four staves: a vocal line, a piano line, a bass line, and a guitar line. The vocal line features lyrics in a moderate slow tempo. The piano and bass lines provide harmonic support. The guitar line includes chord diagrams and fret markings for specific chords.

Chords and markings shown in the score:

- Guitar Chords:** Cm, G7 (B Bass), Ab, Fm7, Eb (Bb Bass), Cm.
- Fret Markings:** 4th fret (on the 5th string of the Cm chord).

Lyrics and Chords:

You've got to get up ev - 'ry morn - in' with a

smile on your face and show the world all the love in your

heart. Then peo - ple gon - na treat you bet -

The image shows a musical score for a vocal and a bass instrument. The vocal part is in treble clef, and the bass part is in bass clef. The lyrics are: "ter. You're gonna find, yes, you will, that you're beau-". The bass part consists of a single note on each beat, with the label "Bass" above it. The vocal part has a more complex melody with eighth and sixteenth note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and 4/4 time. The bottom staff uses a bass clef, a B-flat key signature, and 4/4 time. Both staves show eighth-note patterns, with the right hand playing on the treble staff and the left hand playing on the bass staff. The music is divided into measures by vertical bar lines.

5-6-7-8

To Coda +

E♭ (B♭ Bass)

- ti - ful as you feel.

E-B-Dim (B_b Bass) A-B (B_b Bass) Cm

4th
fret

Wait - ing at the

A musical score for piano. The top staff is in treble clef, two flats, and has a dynamic of 'mp' and a tempo of 'p'. The bottom staff is in bass clef, two flats, and has a dynamic of 'f'. The score consists of two staves with various notes and rests.

sta - tion with a work - day wind a - blow - ing, I've got noth - ing to do

but watch the pass - ers by.

Mir - rored in their fac - es I see frus - tra - tion grow - ing, and they

don't see it show - ing. Why do I?

D.C. al Coda

Eb (Bb Bass) Ab (Bb Bass)

4th fret

Φ

Coda

Red.

Eb

D_b6 Red.

Ab (C Bass) Ab (G Bass) Eb (G Bass) Fm7

4th fret

4th fret

EB (G Bass) B7

I have of - ten asked my - self the rea - son for the sad -

ness in a world where tears are just a lul -

la - by. If there's an - y an -

- swer, may - be love can end the mad - ness. May - be

(G# Bass) E (G# Bass)

C#m C#m B Bass C#m A# Bass

mp

A G# E7-9

G#

F#m7

Gdim  G⁷ 
 not, oh, but we can on - ly try !

C⁷m  E⁷ (B Bass)  A 
 You've got to get up ev - 'ry morn - in' with a

p  mf 
 F⁷m  E (B Bass)  C⁷m 
 smile on your face and show the world all the love in your

F⁷  E (G[#] Bass)  (add F[#]) Am  (A[#] Bass) F⁷  A 
 heart. Then peo - ple gon - na treat you bet -

E (B Bass)

ter. You're gon-na find, yes, you will, that you're beau-

- ti - ful, you're beau - ti - ful,

you're beau - ti - ful as you feel.

E (B Bass)

A (B Bass)

Re. * Re. *

E

E7 (B Bass)

A

G# Bass

F#m7

E (B Bass)

C#m7

F#7

E (G# Bass)

add F# (Am)

F#7 (A# Bass)

A

E (B Bass)

C7

F#m7

Gdim

E (B Bass)

Repeat and fade out

2ed.

BEEN TO CANAAN

Words and Music by
CAROLE KING

Moderate Four

Musical score for "Been to Canaan" featuring four staves of music. The score includes lyrics and guitar chords indicated by chord boxes above the staves.

Chords and Instruments:

- Staff 1 (Treble Clef):** Fm7, Ebmaj7, Ab, Ebmaj7
- Staff 2 (Treble Clef):** Fm7 (Bb Bass)
- Staff 3 (Treble Clef):** Ebmaj7 (Bb Bass)
- Staff 4 (Bass Clef):** Bb Bass

Lyrics:

1. Green fields and roll - ing hills, —
 2. Though I'm con - tent with my - self —

room e - nough — to do what we will. —
 some - times I long to be some - where — else. —

Sweet dreams of yes - ter - time — are
 I try to do what I can, — but with our

running through my mind — of a place — I left — be - hind. —
 day to day — de-mands — we all need — a prom - ised land. —

Been so long — I can't re - mem - ber when, —

I've been to Ca - naan and I want to go back — a - gain, —

Been so long, — I'm liv - ing till then, —

'cause I've been to Ca - naan and I won't rest — un - til

A^b 4th Fret G^b 4th Fret F#7
 (B^b Bass) (B^b Bass) (B^b Bass)

to Coda A^b sus9 4th Fret

1. 2.

I go — back — a — gain.

D^b maj7 C^m 7 B^b m7

Oh — I want to be there in the win-ter-time. — With a fire - place burn-ing to

A^b sus9 D^b (F^b Bass) A^b maj7 A^b
 (B^b Bass) (B^b Bass)

D.S.  al Coda

warm me, and you to hold me when it's storm-y. —

A^b sus9 A^b (B^b Bass) G^m (B^b Bass) A^b 4th Fret G^m (B^b Bass) F^m 7
 (B^b Bass) (B^b Bass) (B^b Bass) (B^b Bass)

Coda A^b sus9 4th Fret (B^b Bass) I've been to Ca-naan and I won't rest — un - til I go — back —

3. 3.

gain. — a gain.

A^b sus9 4th Fret E^b maj7 F^m 7 (B^b Bass) E^b maj7

BELIEVE IN HUMANITY

Words and Music by
CAROLE KING

Medium soul beat

Medium soul beat

mf

Dm

If you read the pa - pers _____ you may see _____

G

his - to-ry in the mak - ing; _____ you'll read what they say life is

G (no 3rd)
(add C)

G

G (no 3rd)
(add C)

all a - bout; _____ they say it's there for the tak - ing; _____ yeah, but

Dm

you should real-ly check it out if you want to know what's shak -

A (no 3rd)
(add D) C7sus C7

— ing. But, don't tell me a - bout the things you've heard, —

Fmaj7 A7sus

may - be I'm wrong but I want to be-lieve in hu - man -

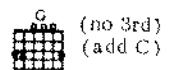
Dm

To Coda ♫

— i - ty. — I



know it's of - ten true, sad to say, — we have been un - kind to one an - oth -



— er; tell me how man - y times — has the gold - en rule — been ap -



plied by man — to his broth - er. I be - lieve if I 'real - ly looked at



what's go-ing on — I would lose faith I nev-er could re-cov - er, so



 *ad lib vamp* 

Coda May - be I'm liv -

 *ing* with my head in the sand, —

  (A Bass)

   *I just want to see peo-ple giv - ing;*  *I want to be-lieve in my fel-*

 *ad lib vamp* 

— low man yes, I want to be-lieve.

BROTHER, BROTHER

Words and Music by
CAROLE KING

Medium Rock Beat



(B-flat Bass)

Oh, broth - er, broth - er, broth - er.



I know you've been lay - in' back a long time. But, I love you, love you like no



 (Bb Bass)
  (Ab)
  (G Bass)
  (Fm)
  (Bb Bass) (Fm7)

oth - er. Oh, broth - er, broth-er, broth - er.

 (Cm)
  (Bb Bass)
  (Ab)
  (Gm)

I've been watch - in' ev - 'ry-thing you do, and I've been wish-ing on - ly
 You have al - way's been so good to me, and tho' you did - n't al - ways

 (Fm)
  (Bb Bass)
  (Cm)

good for you, All you've got to do is just to want it too, and it's
 talk to me; there was - n't much my lov - in' eyes could not see, and I

 (Fm7)
  (G Bass)
  (Ab)
  (Bb Bass) (Abmaj9)
  (Bb maj7)

gon - na come, it's gon - na come to you. } Oh, broth-er, broth-er,
 don't be - lieve you need all your mis-er - y. }

broth - er. I know you've been hang-in' on a long time. But, I

Eb (Bb Bass) Eb6 Eb7 Ab (Bb Bass) Eb (G Bass)

love you, love you, love you like no oth - er. Oh, broth-er, broth-er,

Fm Fm7 Ebmaj7 Fm7 (Bb Bass) Bb7

broth-er of mine. Oh, broth-er, broth-er, broth-er.

3 3

Fm (Bb Bass) Repeat to fade

Na na.

CORAZÓN

Words and Music by
CAROLE KING

Medium latin beat

Sung 8va until loco



(E Bass)

A (E Bass)

mi co - ra - zón,

yo te quie - ro -

mi co - ra - zón.

Co - ra - zón -

mi co - ra - zón,

yo te quie - ro -

mi co - ra - zón

es - pe - ro que tu me quie - ras tam -

>





bien. ————— Co - ra - zón, —————






8va till loco (E Bass)

co - ra - zón ————— mi cor - ra - zón,

co - ra - zón ————— mi co - ra - zón

a - yú - da-me ————— mi co - ra - zón.

(Loco)

(E Bass)

Yo te quie - ro mi co - ra - zón

a - yú - da - me te quie - re quie - ro

co - ra - zón.

Em7

segue

This musical score is for a vocal piece with piano accompaniment. The vocal parts are in soprano, alto, and bass voices. The piano part includes markings for 'Em7' and 'E Bass'. The vocal parts feature lyrics in Spanish. The score is marked '(Loco)' and includes a 'segue' instruction at the end of the page. The page number 107 is in the top right corner.

CRYING IN THE RAIN

Words and Music by
CAROLE KING and
HOWARD GREENFIELD

Moderato

1. I'll nev - er let you see
2. If I wait for cloud - y skies _____
the way my bro - ken heart is
You won't know the rain _____ from the

hurt - in' me. _____ I've got my pride and I know how to hide all my
tears in my eyes. _____ You'll nev - er know that I still love you. So, though the

sor - row and pain, _____ I'll do my CRY - ING IN THE RAIN.
heart - aches re - main, _____ I'll do my CRY - ING IN THE RAIN.

Rain - drops fall - in' from heav - en could

G⁷ C Am
 nev - er wash a - way my mis - er - y. But since we're not to - geth - er I

F G⁷ F G⁷ F G⁷
 look for storm-y weath-er to hide the tears I hope you'll nev - er see.

C F G C F
 Some - day when my cry - in's done I'm gon - na wear a smile and

G C F E⁷ Am
 walk in the sun. I may be a fool, but till then, dar - ling you'll nev - er

F G⁷ Am G Am
 see me com - plain. I'll do my CRY - ING IN THE RAIN.
 Repeat 3 times FADE ON REPEAT

DON'T BRING ME DOWN

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderate rock tempo

3 3 3 3 3 3

loco

A musical score for a 12-bar blues in G major. The score consists of four staves, each representing a guitar part. The first staff shows a C6 chord (G-B-D-G-B-D) for the first three bars, followed by an F7 chord (C-F-A-G-D-F) for the next three bars. The second staff shows a C6 chord for the first three bars and an F chord (C-G-C-G-C-G) for the next three bars. The third staff shows an F7 chord for the first three bars and an F chord for the next three bars. The fourth staff shows an F7 chord for the first three bars and an F chord for the next three bars. The score is set against a 12-bar blues progression with a key signature of one sharp (F#).

1. 3. When you com-plain and crit-i-cize I feel I'm noth-ing in your eyes,
2. Sac-ri-fi-ces I will make, I'm ready to give as well as take,

A musical score for piano, showing two measures of music. The top staff (treble clef) has a key signature of one sharp and a common time signature. The bottom staff (bass clef) has a key signature of one sharp and a common time signature. The music includes various notes and rests, such as eighth and sixteenth notes, and rests of different lengths.

It makes me feel like giv - in' up - be - cause my best just ain't good e - nough, -
One thing I need is your re-spect, - One thing I can't take is your ne-glect, -

Girl, I want to pro-vide for you — and do the things you want me to! — But
More than an - y-thing I need your love — then trou-bie's ea -sy to rise a - bove ...

CHORUS

Oh, — oh, no, — don't bring me down! — Oh, ba - by you know! — Oh, — oh,

To Coda ♫ 1. Slow Fall 2. Slow Fall D. S. al ♫ Coda

no, — don't bring me down! — down!

Slow Gliss. on white keys Slow Gliss. on white keys

♪ Coda Slow Fall Oh, — down! — Oh, no, — don't bring me down!

Slow Gliss. on white keys ff Repeat and fade

GO AWAY, LITTLE GIRL

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately slow

mp

G

Go A - way, Lit - tle Girl, Go A - way, Lit - tle Girl.

mf p mf p

Am7 D9 D7 G

I'm not sup - posed to be a - lone with you.

mf

Em Em (maj 7) Em7

I know that your lips are sweet, But our lips must nev - er

A7 D D#dim Em A7 Am7

meet. I be - long to some - one else and I must be true.

cresc. 3 f

2

Oh, Go A - way, Lit - tie Girl, Go A - way, Lit - tie Girl.

mf *p* *mf* *p*

A^m7 **D9** **D7** **G** **G^{maj}7**

It's hurt-ing me more each min - ute that you de - lay.

mf

G7 **C** **C6** **Bm** **Bm⁷**

When you are near me like this, You're much too hard to re - sist,

C7 **Am7** **D7sus**

So, Go A way, Lit - tie Girl, be - fore I beg you to

G⁶⁹ **D9** **D7** **G⁶⁹** **C⁶⁹** **G⁶⁹**

stay. Go A - stay.

mf

11. 12.

HARD ROCK CAFE

Latin Cha-Cha Beat

Words and Music by
CAROLE KING

4

8 cresc.

8

G7

gliss.

mf

C F G F C F G (G bass)

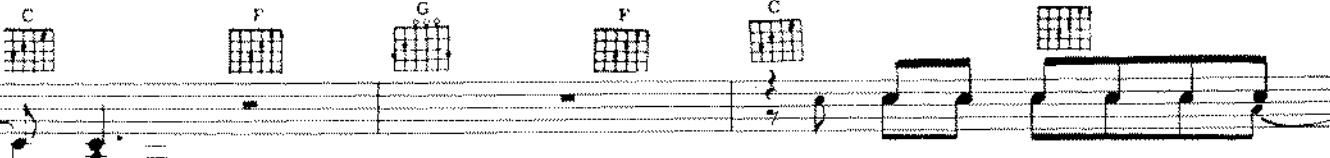
C F G F C F

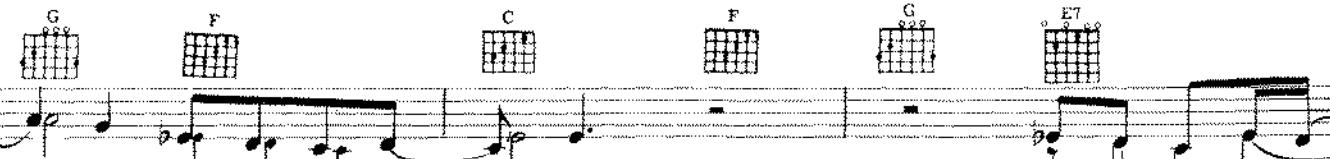
Down - town an - y where U. S. A.
Af - ter a hard - day's work I guar - an - tee

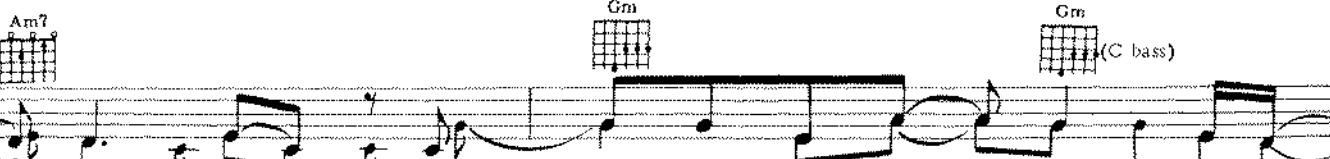
G F C F G F

You can find your- self there just is n't an - y- where a hard rock ca

All parts include 4/4 time signature and various dynamic markings like *mp*, *cresc.*, *gliss.*, and *mf*.


 fe. Put your mo - ney on a
 If you're un - ab - le to find

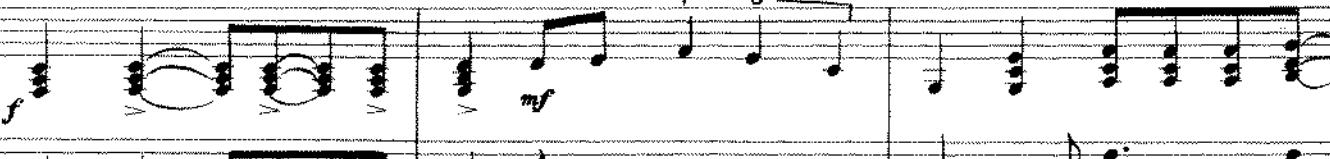

 num - ber an - y - one can play.
 good com - pa - ny


 Come on and tell us -
 you can al -


 all a - bout what hap - pened to you to - day
 - ways sit down and watch to the col - or T. V.

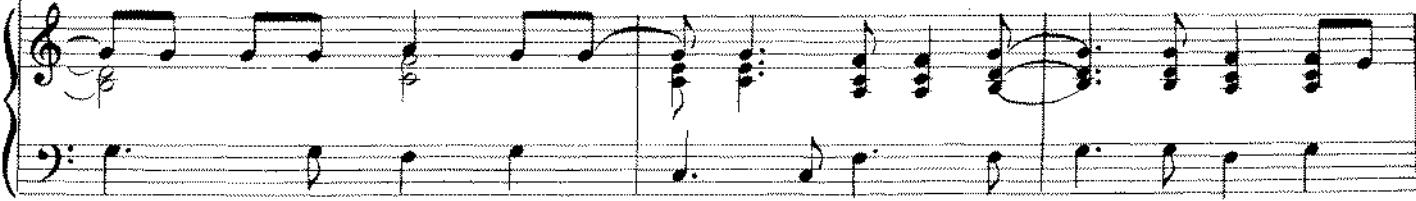

 cresc.

at the hard rock ca - fe
 at the hard rock ca - fe


 3

      F(Gbass)

Come to the hard rock ca - fe. I
 Come to the hard rock ca - fe. The



hope you can find your way to the hard rock ca - fe.
 reg - u - lars can't keep a - way from the hard rock ca -



  2.     F(Gbass)

fe. Vamp - ad lib



half-time feeling Bluesy



And if you're feel-in' just a lit- tle bit






lone - ly don't sit at home just




mop - in' Come on down to where the




spir - its flow so free - ly. You know the door



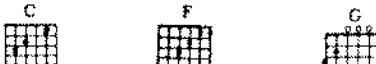


is al - ways o - pen at the hard rock ca -

Tempo I



3

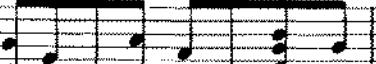

 fe. Come to the hard rock ca - fe.



 They will help — keep your blues at bay — at the hard _ rock ca-


 fe. *Vamp ad lib*




 f

HEY, GIRL

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly, with a beat

Slowly, with a beat

8va ...

8va ...

Hey, Girl! I want you to know, I'm gon-na miss you so much if you
 Hey, Girl! This can't be true, How am I sup- posed to ex- ist with- out

3 3 3

go. And, Hey, Girl! I tell you no lie,
 you. And, Hey, Girl! Now don't put me on,
 And, Hey, Girl! Now sit your - self down,

3

Some-thing deep in - side of me's go - ing to die,
 What's gon - na hap - pen to me when you're gone.
 I'm not a - shamed to get down on the ground,

3 3

if you say so long, if this is good - bye
 How will I live. then How can I go on.
 And then beg you to stay.

To Coda

if you say so long, if this is good - bye
 How will I live. then How can I go on.
 And then beg you to stay.

Oh! How can I go

(G Bass)

D.S. al Coda

on, Hey, Girl!

Coda

Don't go a - way. Hey, Girl! Don't go a -

fade out

poco a poco dim.

HI-DE-HO (THAT OLD SWEET ROLL)

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly

Slowly

G C9 G C9 G C9 G C9
 Hi - de - ho, — Hi - de - ho, — Gon - na get me a piece of the sky, —

G C9 G C9 G C9 G C9
 Gon - na find me some o' that old — sweet roll, — Sing - in' Hi - de - ho, —

G C9 G C9 G C9 G C9
 I been down so low — bot - tom looked like up — Once I thought that sec - ond saves - was e -
 Once I met the dev - il — and he was might - y slick — Temp - ted me — with world - ly goods - and said,

HOME AGAIN

Words and Music by
CAROLE KING

Slowly (In Two)

Some - times I won - der if I'm
ever gon - na make it home - a - gain. It's so far -

mf

mp

R. H.

A (C Bass) Bm7 A D (A Bass) A
 and out of sight. I real - ly

E (A Bass) A (A Bass) D (A Bass) A
 need some - one to talk to, and no - bod - y else

D A (C# Bass) Bm7 A
 knows how to com - fort me to - night.

R.H. F#m A7 D
 Snow is cold, rain is wet;

mf

chills my soul right to the mar - row.

R.H.

I won't be hap - py till I see you a - lone

a - gain, till I'm home a - gain and feel in'

R.H.

right.

A

E A Bass

D / A Bass

Bm7

A

D

G

D

A

D (A Bass)

R.H.

p

p

p

p

Red.

A

(A Bass)

E

(A Bass)

D

A

D

G

D

A

p

p

p

p

Red.

F#m

A7

Snow is cold, rain is wet;

2nd D A (C# Bass) B7sus B7 Bm7 (E Bass) E7

chills my soul right to the mar - row.

A E (A Bass) D A

I won't be hap - py till I see you a - lone a - gain,

mp

(A Bass) D A

2nd A (C# Bass) Bm7 (E Bass) D A

till I'm home a - gain and feel - in' right;

R.H.

D A (C# Bass) Bm7 D / E Bass) A
 till I'm home a - gain and feel - in' right.

D (A Bass) D (A Bass) A (C# Bass) Bm7 D (E Bass)
 I wan - na be home a - gain and feel - in'

A (A Bass) G NC D (A Bass) A NC
 right.

D (A Bass) A (A Bass) G NC D (A Bass) A
 NC

D (A Bass) A (A Bass) G NC D (A Bass) A
 NC

I CAN'T STOP TALKIN' ABOUT YOU

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately Fast

Chorus

F Dm Gm7 C7 Gm7

My I friends think I'm an aw - ful bore, Ev - er since I
give lec - tures on your smile, Go on for hours

p - mf

C7 F C7 F Dm Gm7

fell in love with you; I'm not well - round - ed an - y -
on the way we met; I talk pa - ges on your
guess there's no re - lief in

C7 Gm7 C7 F FMaj7 F7

more, There's just one thing I like to do: I just
'smile. And still I have - n't scratched the sur - face yet.
sight, Ev - 'ry - one had bet - ter be re - signed. Some - how I
'Cause I just

Bb C7 Am Dm7 Gm C7

CAN'T STOP TALK-IN' A-BOUT YOU, Can't stop say - in' "I love you," Can't stop tell-in' the world you're

mf

1 F F6 F F6 C7 C9 C7 C9 2 F F6 F F6

mine. mine.

BbMaj7 Gm7 Am Dm Gm7 C9 sus C7

I can't stop all this crow - ing, There's noth - ing I can

mf

F BbMaj7 Gm7 Am

do; My heart just keeps o - ver -

Dm Gm7 C7 D.S. al

flow - ing, With new things to say a - bout you.

CODA F F6 F F6 C7 C9 F

mine.

cresc. ff

I FEEL THE EARTH MOVE

Words and Music by
CAROLE KING

Moderato

mp

Cm7 *F* *Cm7*

F *Cm7*

F *Bb* *Ebmaj7* *E9* *Abmaj7* *A9* *Fm7*

Ab (Bb bass) Ebmaj7 Eb6 A>ma7 Fm7

— Oh, dar - lin', I can't stand it when you look at me that way...

Ab (Bb bass) F (G bass) Cm7 F Cm7

— I feel the earth move un-der my feet; I feel the sky tum-bl- ing down;

F Cm7

I feel my heart start to trem-bl-in' when-ev - er you're a-round.

F (C bass) Cm7 F Bb Ebmaj7 Eb6

Ooh, dar - lin', when I'm near...



 — you — And you ten - der-ly call my name, — I know that — my e- mo-



 - tions Are some - thing I just can't tame. — I just got to have you,



 ba - by. — Aah! — Aah! — Yeah, — I feel the



 earth move un-der my feet; I feel the sky tum-bl- in' down, tum-bl- in' down. — I feel the

IT'S TOO LATE

Words by
TONI STERNMusic by
CAROLE KING

Slowly

1. Stayed in bed all morn-in' just to pass the time.
 2. used to be so eas- y liv - ing here with you;
 3. There'll be good times a - gain for me and you;

There's some - thin' wrong here, there can
 You were light and breez - y and I
 But we just can't stay to - geth- er

be no de - ny - in'. One of us— is chang-in' or
 knew just what to do. Now you look so— un - hap - py and
 Don't you feel it, too? Still I'm glad— for what we had and
 may - be we've just— stopped— try -
 I feel— like— a— fool—
 how I— once— loved— you—

And it's too— late, ba - by now,— it's too late,— Though we






 real-ly did — try to make — it. Some- thin' in-side — has died — and i — can't hide —









 — And i just — can't fake — it.








 2. It — And i just — can't fake — it. It's too late, — ba-
 3. —






 — by, It's too late — now, — dar - lin', It's too late, —

JAZZMAN

Words and Music by
DAVID PALMER and
CAROLE KING

Moderate Gm

Am7

Bb (Eb Bass)

Lift me, won't you lift me

Ebmaj7

Gm

Abmaj7

bove the old rou - tine; Make it nice, —

A_b (B_b Bass)

F (G Bass)

play it clean, — jazz - man, —

Bb (C Bass)

C

Bb (C Bass)

Alto solo (clap)

3 times

The musical score consists of eight staves of music. The top staff is for the vocal part, starting with a 'Moderate Gm' chord. The second staff is for the piano, showing chords for 'Am7' and 'Bb (Eb Bass)'. The third staff is for the bass line. The fourth staff continues the vocal line with lyrics 'Lift me, won't you lift me'. The fifth staff is for the piano, showing chords for 'Ebmaj7', 'Gm', and 'Abmaj7'. The sixth staff continues the vocal line with lyrics 'bove the old rou - tine; Make it nice, —'. The seventh staff is for the piano, showing chords for 'A_b (B_b Bass)' and 'F (G Bass)'. The eighth staff continues the vocal line with lyrics 'play it clean, — jazz - man, —'. The ninth staff is for the piano, showing chords for 'Bb (C Bass)' and 'C'. The tenth staff is for the bass line. The eleventh staff is for the vocal part, with the instruction 'Alto solo (clap)'. The twelfth staff is for the piano, with the instruction '3 times'.

When the jazz - man's gos - pel kind of feel - in',
 When the jazz - man's fill a room with sad - ness tes - ti - fy - in' a faith -
 a touch - in', and the sig - ni - fy - in', and the as he fills

less man be - lieves he can sing you in - to par -
 of Geor - gia slide, a song of pure re - vi -
 band is wind - in' low. It's the late night side of morn -
 his horn with tears. He can cry like a fal - len an -

a - dise or bring you to your knees. It's a
 val and a style - ness of his soul. He can
 ing in the dark - ness of his soul.
 gel when ris -

2.
 — that's sanc - ti - fied. — in' time — is near. — Jazz

man take my blues a - way; — make my pain — the same -

to Coda

— as yours — with ev - er - y change — you play.

D.S. al Coda

jazz - man, — oh — jazz - man. —

Fmaj7 (G Bass) Gm Am7

oh lift me, won't you

Coda

Bb F Ebmaj7 Gm

lift me with ev - 'ry turn a - round;

Abmaj7 Ab (B Bass) F (G Bass)

play it sweet - ly, take me down, oh jazz - man.

Bb (C Bass) C

(clap)
Alto solo

Repeat and fade

KEEP YOUR HANDS OFF MY BABY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly

A piano introduction consisting of two measures. The first measure starts with a forte dynamic (f) and a sustained note on the third beat. The second measure continues with eighth-note chords.

G7

C

We've been friends for oh, so long; — I let you share what's
I don't mind when you lend my clothes, — My jew - el - ry and

mf

> > >

G7

mine, But when you mess with the boy I love, — It's
such, But hon - ey, let's get some-thing straight: — There's

C

G7

C

time to draw the line. Keep Your Hands — Off My
one thing you don't touch.

Am F

Ba - by. I ain't gon - na tell ___ you but one more

G7 (Tacet) C

time. Woh, Keep Your Hands _____ Off My

Am F G7

Ba - by. Girl, you get it through your head - That boy is

1. C F C : 2. C

mine. mine.

f

NIGHTINGALE

Words and Music by
DAVID PALMER and
CAROLE KING

Moderately Bright



Like some night bird
strong,



home - ward wing - in', —
but he was tak - en — by he the thought -





seeks _____ the shel - tered nest;
 _____ of his suc - cess;



like the sail - or's _____ lost _____ hor - i -
 those spot - light sha - dows, how _____ they lured.



zon, _____
 him _____

he and needs _____
 took him

Dmaj9

— some place — to rest. The
— like all — the rest. But

A (B Bass) Gmaj7 (A Bass)

songs that he's — been — sing — in' — no — long — er — make much sense.
that old — dream — don't — look — good — now, — no — it — don't seem — quite — the same...

Gmaj7 F#m7

— and those — stran — ger's cold — per — cep — tions, — they've
He needs to hear — a — ten — der word, — won't you

Em7 G (A Bass) Dmaj7

killed his con — fi — dence. — Night — in — gale, — she sails
sing him home — a — gain. — Night — in — gale, — she sails

Gmaj9

a - way up - on a sea of song; night - in - gale, -
 a - way up - on a sea of song; night - in - gale, -

Dmaj7

she ser - e - nades his lone - ly, lone - ly life a - long..
 she ser - e - nades his lone - ly, lone - ly life a - long..

Em

When his tired voice is bro - ken, his gold-
 When his strength is slow - ly go - in', his pride.

Bm

en hope is gone; she makes a lost soul's sim - ple long -
 is all but gone; she makes a fool - ish dream - er lis -





 ing ten some - how to not one so last wrong. Night - in - Night - in -




 gale gale ooh sing -





 night - in - gale. — sweet night - in - gale, oh —



 1. 2. D.S. ad lib and fade

na na na 2. He was na na. Night - in - gale.



OH NO, NOT MY BABY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderate

When my friends told me you had
My ma-ma told me, "Son, when

some-one new,
ru - mors spread that there is

I did-n't be-lieve a sin-gle word was true.
truth some - where and you should use your head?"

I told them all I had
But I sure did-n't lis-ten to

faith in you, _____
what she said; _____ don't you know I _____ kept _____ right on _____ say - in';
I _____ kept _____ right on _____ say - in';

Oh, no, — not my ba - by. Oh, no, — not my sweet ba - by.

You're not like all those oth-er girls... who play with man's hearts... like they were toys....
 You're not like all those oth-er girls... who lead you on and

tell you lies, — no, — not my ba - by.

Tell me, — ba - by, — don't be - lieve what they're say-in',

Am7 Bm7 Cmaj7 C (D Bass) G Am7
 no, Oh, no, not my ba - by.

Bm7 Em7 Am7 Bm7 Cmaj7 C (D Bass) G
 Oh no, not my sweet ba - by. Not my ba - by, not my ba - by

Am7 G Am7 Bm7 Cmaj7 C (D Bass) G
 not my ba - by, not my ba - by, not my ba - by not my, not my sweet, sweet ba - by.

G Am7 G Am7 Bm7 Cmaj7 C (D Bass) G
 D. S. repeat and fade

Not my ba - by, not my ba - by, not my ba - by, not my sweet, sweet ba - by.

ONE FINE DAY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Briskly ♩ = 176

1. One fine day you'll look at me,
2.3. (see additional lyrics)

and you will know our love was meant to be.

To Coda ♪

One fine day you're gon - na want me for your

1. F Dm B♭ Cm7 G

girl.

B♭ F

girl.

Bridge: Cm7 F/G Cm7 F Cm F6 Cm7 F/G Cm7

Though _____ I know you're _____ the kind _____ of

mp

F Cm7 F B♭ B♭maj7

boy _____ who on - ly _____ wanis to run a -

Bb/C Bb/C and C Dm7 D7sus/A Dm7 G Dm7 C7

round, I'll _____ keep wait - ing, _____ and

Dm7 D7sus/A Dm7 G F/G G C Bb/C

some - day dar - ling, _____ you'll come to me when you _____

cresc.

Gm7/C Bb/C D.S. al Coda Coda F Dm7 Dm7

want to set - tle down, oh. girl. One fine day,

f

Bb C F Dm7 Dm7

oh, oh, _____ one fine day _____

8

you're gon - na want me for your girl.
Shoo - be - do - be - do - be -

do - be - do wah, wah, shoo - be - do - be - do - be - do - be - do wah, wah.

Repeat ad lib and fade

Instr. solo ad lib

Verse 2:

The arms I long for will open wide,
And you'll be proud to have me walking right by your side.
One fine day you're gonna want me for your girl. (To Bridge:)

Verse 3:

One fine day we'll meet once more,
And then you'll want the love you threw away before.
One fine day you're gonna want me for your girl. (To Coda:)

ONLY LOVE IS REAL

Words and Music by
CAROLE KING

Moderate

As I

bask in the glow of a just-lit fire, feel - ing the warmth as the flame

grows high - er, I think it's true that no - thing is real - ly new

Fmaj7  Dm7 

un - der the sun. Watch - ing a new love grow from

G9  Dm7  G7 

old love's em - bers; Yes - ter - day's gone but to - day re - mem - bers.

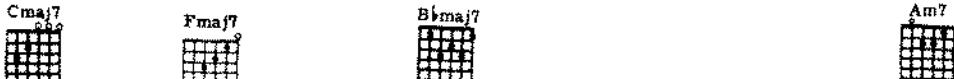
Gm7  Gm7 (C bass)  Fmaj7  Fmaj7 Bb (C Bass) 

Does -n't it seem to come down the same for ev - ry - one? On - ly love -

Fmaj7  Gm7 (C bass)  Fmaj7  Gm7 (C bass) 

is real. Ev -'ry - thing else il - lu - sion.



 Ad - ding to the con - fus - ion of the way _____ { we con - nive at be -


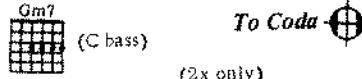
 - ing a live, _____ Trac - ing a line till we _____ can de - fine that thing -
 — stay a - live.



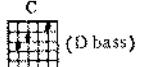
 — that al - lows us to feel. _____ On - ly love _____ is real.



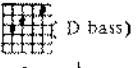
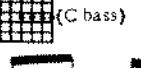
 — On - ly love _____ is real. _____ On - ly love
 (2 x only)



Child - hood dreams like mud - dy wa - ters flow - ing through me to my sons...

... and daugh - ters. Ev - ry-thing I ev - er thought is con - firmed as

truth to me. ... E - ven as I see the way that I want -

SIMPLE THINGS

Words and Music by
CAROLE KING and RICK EVERE

Moderately

The musical score for "Simple Things" is arranged in four staves. The top staff is for the piano, the second for the guitar, the third for the bass, and the bottom for the vocal. The vocal part includes lyrics and corresponding chords (A, D, E7sus, E7, A, D) indicated above the notes. The score is in 4/4 time with a key signature of two sharps. The piano part features a repeating eighth-note pattern. The guitar and bass parts provide harmonic support. The vocal line is melodic, reflecting the title's theme of simple things.

Chords and Key:

- Top staff (Piano): E7sus (x 2), E7 (x 2)
- Middle staff (Guitar): E7sus (x 2), E7 (x 2)
- Bottom staff (Bass): A, D, A, D
- Vocal: A, D, E7sus, E7, A, D (add 9)

Lyrics:

Sim - ple things mean a lot to me,
Sim - ple things never com - promise,

mf

some things on - ly chil-dren can see. Sim - ple things like
all things have a rhy-thm I can re - al - ize. I feel con-tent in my

A
 C⁷ Bass

D E D A D A E7sus E

(D Bass) (C⁷ Bass) (B Bass)

horses run-ing free
 free-dom and eas - y — ac - cep-tance — of life.
 and I feel — my free-dom — is right.

D
 (add 9)

A
 (C⁷ Bass)

D
 (add 9)

I nev-er want to stop be-ing a child.
 I want to see the flow-ers grow-ing

mp

3

A
 (C⁷ Bass)

G
 (add 9)

wild on the hill — side, to see the sun - rise in the

F⁷m7

A
 (E Bass)

morn - ing, sun - light grow - ing, fill - ing the

cresc.

3

3

skies.  

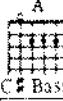
f  

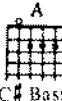
A  (A Bass)  (A Bass)  (A Bass) 

Sim-ple things of the earth don't die they just grow and change as

mf   

time goes by. There are no ques-tions with - out





 an - swers. I've found my an - swer to life is liv - ing, the








 cresp.

se - cret of liv - ing is life.

f *mf* *8va lower* *loco*



8va lower

loco






 Sim - ple things mean a lot to me

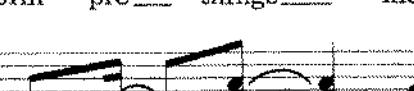
mf

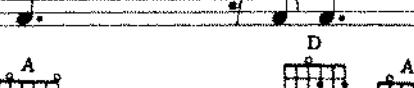
26


 sim - ple things mean a lot to me

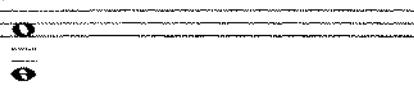

 sim - ple things mean a lot to me.


 sim - ple things mean a lot to me.


 sim - ple things mean a lot to me.


 sim - ple things mean a lot to me.


 sim - ple things mean a lot to me.


 sim - ple things mean a lot to me.


 sim - ple things mean a lot to me.

SMACKWATER JACK

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately Fast

The musical score consists of four staves of music. The top staff is for the vocal line, with lyrics appearing below the notes. The second staff is for the guitar (D tuning), and the third staff is for the bass (D tuning). The bottom staff is for the bass (G tuning). Chords indicated by 'G' and 'D' are shown above the staves. The lyrics are as follows:

1. Now Smack - wa - ter Jack, he bought a shot -
 2. Now Big Jim, the chief, stood for law and ord -
 3. The ac - count of the cap - ture was-n't in the pa -

gun, 'cause he was in the
 er. He called for the
 pers. But you know they hanged old

mood for a lit - tle con - fron - ta - tion. He just - a'
 guard to come and sur - round the bor - der, You know the
 Smack right there in - stead of lat - er.

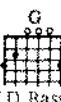
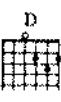
let it all hang loose, he did - n't think a - bout the noose;
 From his bull - dog mouth, as he led the pos - se south,
 peo - ple were quite pleased, 'cause the out - law had been seized.

he could - n't take no more a - buse, so he shot down the
 came the cry, "We've gotta ride to clean up the streets.
 and on the whole it was a ver - y good year.

con - gre - ga - tion. You can't

A Bm A Bm7
 talk to a man with a shot gun in his
 G G7
 hand. 2. for our wives and our daugh-
 3 3
 D G D A Bm
 ters." You can't talk to a man
 3
 A Bm7 G
 D.C. al Coda
 with a shot gun in his hand.



 For the un - der - tak - er. _____ You can't

Coda






 talk to a man _____ with a shot - gun in his hand, a






 shot-gun in his hand. _____ Smack-wa-ter Jack bought a shot -



 Repeat and fade





 gun. _____ Yeah! Smack-wa-ter Jack bought a shot - gun. _____

SO FAR AWAY

Words and Music by
CAROLE KING

Very Slow

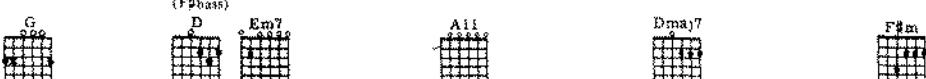
The musical score consists of ten staves of music. The first staff shows a piano part with a dynamic of *mp*. The second staff shows a vocal line with lyrics: "So far a-way! Does -n't an - y - bod - y stay in one place — an - y - more?". The third staff shows a piano part with a dynamic of *mf*. The fourth staff shows a vocal line with lyrics: "It would be so fine to see your face at my door.... Does -n't help to know you're just time a-way.". The fifth staff shows a piano part with a dynamic of *p*. The sixth staff shows a vocal line with lyrics: "Long a-go I reached for you and there you stood. — Hold -ing you a -gain could on - ly do me good. —". The seventh staff shows a piano part with a dynamic of *p*. The eighth staff shows a vocal line with lyrics: "Long a-go I reached for you and there you stood. — Hold -ing you a -gain could on - ly do me good. —". The ninth staff shows a piano part with a dynamic of *p*. The tenth staff shows a vocal line with lyrics: "Long a-go I reached for you and there you stood. — Hold -ing you a -gain could on - ly do me good. —".

Chord diagrams for the guitar part are provided in the vocal staves:

- Staff 2: Dmaj9, D6, Dmaj9, D6, Gmaj7, G6
- Staff 4: Em7, A11, Dmaj7, G, Dmaj7, Gmaj7, F#m7, Em7, A11, Dmaj9, D6
- Staff 6: Dmaj9, D6, Gmaj7, G6, Em7, A11, Dmaj7, G, Dmaj7
- Staff 8: Dmaj9, D6, Gmaj7, G6, Em7, A11, Dmaj7, G, Dmaj7



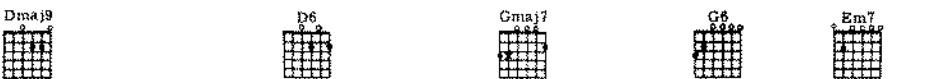

How I wish - I could, but you're so far a-way! One more song a-bout mov-in' a-long the



high-way;— Can't say much of an-y-thing— that's new. If I couldon - ly work this life out—



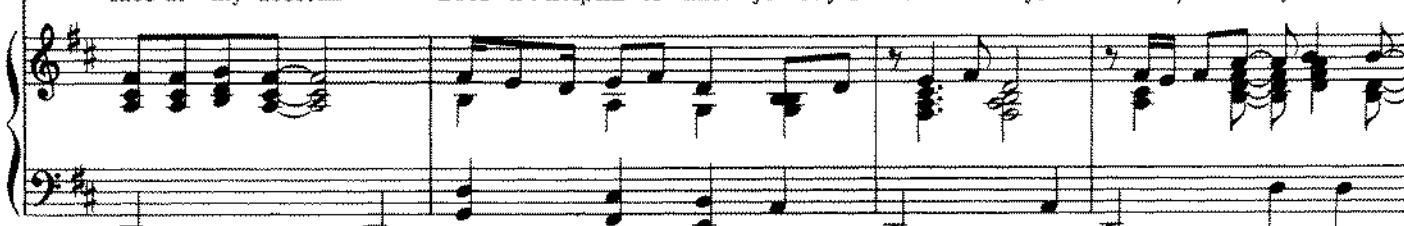
— my— way,— I'd rath-er spend-it— be-in' close to you,— But you're so far a-way!



Does-n't an-y - bod - y stay in one place— an - y - more?— It would be so fine to see_ your_

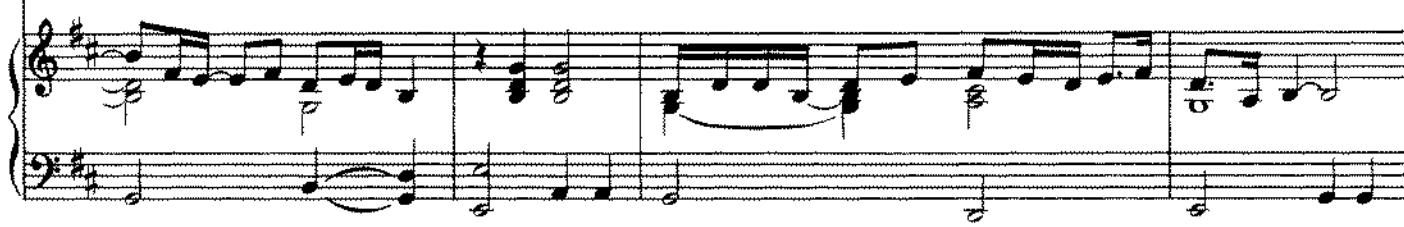
(D base) G Dmaj7 Gmaj7 F#m7 Em7 A11 Dmaj9 D6 Dmaj9 D6


face at my door. Does -n't help to know you're just time a-way. Yeah, you're so-



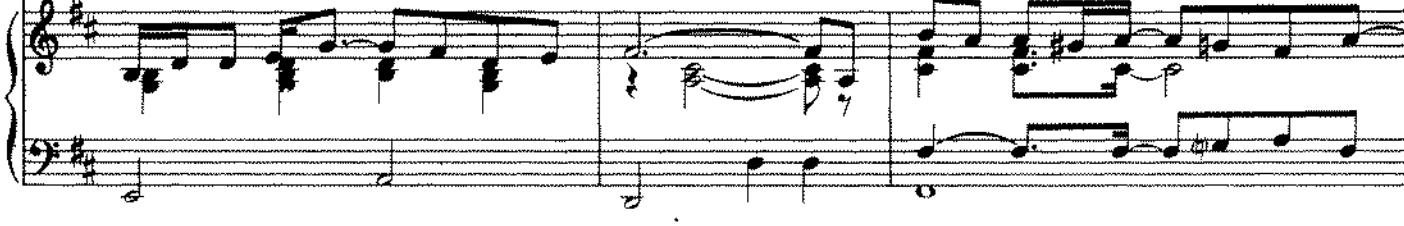
Gmaj7 G6 Em7 A11 G Dmaj7 Em7 G


— far a-way! Trav-el -in' a-round sure gets me down and lone-ly.



Em7 A11 Dmaj7 F#m7


Noth-in' else to do but close my mind. I sure hope the road don't come to



Em7 A11 Bm Em7 A11 D. S. and fade


own me. There's so man-y dreams I've yet to find. But you're so



SOME KIND OF WONDERFUL

Words and Music by
GERRY GOFFIN and
CAROLE KING

Medium Soft Rock Beat

All you have to do is touch my hand to show me you

un-der-stand, and some-thing hap-pens to me, that's some kind of

won-der-ful! An - y - time my lit - tle world is blue I just have to

look at you, and ev - 'ry-thing seems to be, some kind of won-der-ful!

I know I can't ex-press this feel - ing of ten - der - ness.

There's so much I want to say, but, the right words just don't.

come my way. I just know when I'm in your em-brace this world is a hap - py place,

and some-thing hap-pens to me, that's some kind of won-der-ful! Some kind of


C
3
3
3

won - der - ful! *(Sweet lips)* Some kind of won - der - ful, won - der - ful,


3
3
3


3
3
3

won - der - ful, won - der - ful! *(Warm eyes)* Some kind of *(Soft sighs)* won - der - ful!


3
3


3
3

Oo


3
3
3


3
3
3


3
3
3


3
3
3


3
3
3

Repeat and fade

Some kind of


3
3
3


3
3
3

Repeat and fade

SWEET SEASONS

Words and Music by
CAROLE KING and
TONI STERN

Medium Rock Beat

Some-times you win, some-times you lose, and some-times the blues get a be -

Some-times you win, some-times you lose, and most times you choose be -

hold of you - (ah) just when - you thought you had be -

tween the two - (ah) won - der - in

won - der - in if you have

made it. All a - round the block peo - ple will talk, but

made it. But I'll have some kids and make my plans, and

I want to give it all that I've got I just don't want,
 I'll watch the sea- sons run - ning a - way, and I'll build me a life in the

I don't want in to waste it. Talk - in' 'bout
 o - pen, a life in the coun-try.

sweet sea - sons on my mind. Sure does ap-peal to me!

You know we can get there ea - si - ly, just like a sail - boat

The musical score consists of four staves of music. The top staff is for the vocal part, with lyrics and a 3/4 time signature. It includes chords for Bb, Cm7, and F Bass. The second staff is for the bass part, with a 3/4 time signature and a bass clef. The third staff is for the guitar part, with a 3/4 time signature and a treble clef. The fourth staff is for the guitar part, with a 3/4 time signature and a treble clef. Chords shown for the guitar parts include F, E5 (F Bass), Bb, E5 (Bb Bass), Bb, and Dm. The bass part includes chords for Bb and Cm7. The vocal part includes lyrics for the first two staves and the guitar parts include lyrics for the last two staves. The score is set against a white background with black musical notation.




 1. sail - in' on the sea.




 2. sail - in' on the sea. Talk - in' 'bout



 sweet sea - sons, talk - in' 'bout



 sweet, sweet sea - sons. Talk - in' 'bout

Repeat to fade
 sweet, sweet sea - sons. Talk - in' 'bout

Repeat to fade

TAKE GOOD CARE OF MY BABY

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly (*ad lib.*)

My tears are fall - in' 'Cause you're tak - in' her a - way, _____ And

mp *colle voce*

though it real - ly hurts me so, There's some-thin' that I got - ta say.

Moderately, with a beat

Take good care of my ba - by,

mf

Please don't ev - er make her blue.

 Just tell her that you love her, Make sure you're think - in' of her In ev - 'ry -

 thing you say and do. Take good care of my

 ba - by, Don't you ev - er make her cry.

 Just let your love sur-round her, Paint a rain - bow all a - round her,

 Don't let her see a cloud - y sky. Once up - on a







 time that lit-tle girl was mine. If I had been true, I









 know she'd nev - er be with you. So Take good care of my ba -







 by, Be just as kind as you can be.







 And if you should dis - cov - er that you don't real-ly love her, Just send my






 ba - by back home to me.

TAPESTRY

Words and Music by
CAROLE KING

Slowly (In Two)

mf

Re.....* Re.....* Re.....* Re.....*

My.....

mp

(D Bass)

F C7sus (no 5) F C7sus (no 5) B6

life has been a tap - es - try of rich and roy - al hue, an

B6

(C Bass)

F C7sus (no 5) B6 F B6 (F Bass)

ev - er - last - ing vis - ion of the ev - er - chang - ing

F Gm7 C Gm7 (D Bass) Gm7
 view, a wond - 'rous wov - en mag - ic in bits of blue and gold, —

C Bb Am7 Gm7
 — a tap - es - try to feel and see im - pos - si - ble to hold. —

C Fmaj7 Bb (C Bass)
 — Once, Soon, a - mid with - in the soft, — tap - es - sil - ver

Fmaj7 (C Bass) Fmaj7
 sad - ness in the there came a man - on of for -
 long - the rut - ted road, — he sat down on a

Re. — * —

(C Bass) Bb Fmaj7 Bb(F Bass) F

tune, a drift - er pass - ing by. He
riv-er rock and turned in - to a toad. It

Gm7 C Gm7

wore a torn and tat - tered cloth a - round his leath- ered hide,
seemed that he had fal - len in - to some - one's wick - ed spell,

C Bbmaj7 Am7

and a coat of man - y col - ors, yellow though I
and I wept to see him suf - er,

Gm7 C Gm7 C

To Coda

green on eith - er side. He
did - n't know him

20 * 20 *

A^b (A^b Bass) D^b (A^b Bass) E^b (A^b Bass) D^b

moved with some un - cer - tain - ty, as if he did - n't know

just what he was there for, or where he ought to go.

Once he reached for something gold - en, hang - ing from a tree,

and his hand came down emp - ty.

D.S. 56 al Coda

mp

(add 9)

 well. As I watched in sor - row, there

Coda {   

 (add 9) sud - den - ly ap - peared a fig - ure, grey and

 ghost - ly, be - neath a flow - ing beared. In

 times of deep-est dark - ness, I've seen him dressed in






black. Now my tap - es-try's un - ravel - ing; he's come ____ to take me





rall.

Slower Tempo

(D# Bass)

back. He's come ____ to take me back.





rall.

accel.

p. (add 9)

n (F# Bass)

Tempo I








accel.

mf

rall.

rall.

THE LOCO-MOTION

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderately

Musical score for "The Loco-Motion" featuring piano and guitar parts. The score includes lyrics and chords (Cm, Eb, Ab) indicated by small boxes with arrows pointing to the corresponding notes. The piano part is in the treble and bass staves, and the guitar part is in the treble staff.

Ev-'ry-bod-y's do - in' a brand new dance now.

The Lo-co-Mo - tion.

I know you'll get to like it if you give it a chance now.

C'm on, ba - by, do The Lo-co-Mo - tion.

My lit - tle ba - by sis - ter can







do it with ease, It's eas-i-er than learn-in' your A B C's, So come on, come on, do




— The Lo-co-Mo-tion with me. You got-ta swing your hips now. Come on




ba-by, jump up, jump back. Oh, well, I think you got the knack.






C'm on, ba-by, do — The Lo-co-Mo-tion.

Now that you can do it, Let's make a chain now.
 Move a-round the floor in a Lo - co-Mo - tion.







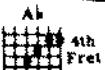

C'm on, ba - by, do -

chug-a-chug-a mo-tion like a rail-road train now.
Do it hold-in' hands if you get the no-tion.

The Lo-co-Mo-tion.



Do it nice and eas-y now, don't lose con-trol, A
There's never been a dance that's so eas-y to do. It



lit-tle bit of rhy-thm and a lot of soul. Come on, come on, do The Lo-co-mo-tion with
ev-en makes you hap-py when you're feel-in' blue. So, come on, come on, do The Lo-co-mo-tion with



C'm on, ba - by, do - The Lo-co-Mo-tion C'm on, ba - by do - The Lo-co-Mo-tion,

me.
me.

Repeat and fade out

UP ON THE ROOF

Words and Music by
GERRY GOFFIN and
CAROLE KING

Slowly

G

Em

When this old world starts a- get-ting me down And
I come home feel-ing tired- and beat, I'll

C

Am7

G

peo- pie are just too much for me to face, I'll
go up where the air is fresh and sweet. I'll

Em

C

Am7

climb 'way up to the top of the stairs And all my cares just drift right in - to
get far a - way from the hust - ling crowd And all that rat - race noise down in the

G

C

C6

space.
street.

On the roof it's peace - ful as can
On the roof that's the on - ly place I

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Cmaj7 C6 G Em
 be know And Where there the world be to low don't both - er
 wish to make it

C 1. D9 Tacet 2. D9 D7 Am7 G
 me. so, So, when — UP ON THE ROOF.

Em C Am7 G

C6 Cmaj7
 At night the stars put on a show for free

C6 G Em C

— And, dar - ling, you can share it all with me.

D9 Tacet G Em C

— I keep a - tell - in' you right smack dab in the mid - dle of town I found a par - a -

Am7 G

dise that's trou - ble - proof. And if this world starts

Em C Am7 G

get-ting you down, There's room e - nouh for two UP ON THE ROOF.

WAY OVER YONDER

Words and Music by
CAROLE KING

Moderately Slow

Dm7 (G Bass)

C

F (C Bass)

Way ov - er — yon mor — der —
row, —

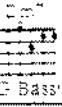
C (B Bass) Am

is a place that I know,
I'll find my way

Dm7

to where I can find shel - ter
the land where the hon - ey runs

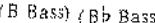
The musical score consists of six staves of music. The top staff is for piano (treble and bass staves) and includes a Dm7 chord (G Bass) and a C chord. The second staff is for bass (C Bass) with a F chord. The third staff is for guitar (C) with a C chord. The fourth staff is for piano and bass, with lyrics: 'Way ov - er — yon mor — der — row, —'. The fifth staff is for piano and bass, with lyrics: 'is a place that I know, I'll find my way'. The sixth staff is for piano and bass, with lyrics: 'to where I can find shel - ter the land where the hon - ey runs'. The score includes various dynamics, rests, and a 3/4 time signature.








 from in hun - ger and cold.
 riv - ers each day.



 And the sweet tast-in' good life is so eas-



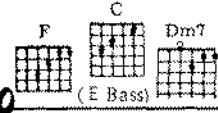

 i - ly found. Way ov - er

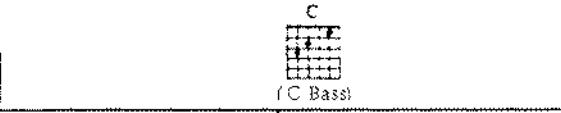




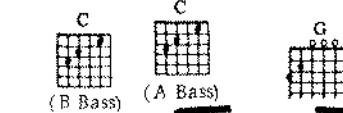
 to Coda ♫

yon - der, that's where I'm bound.



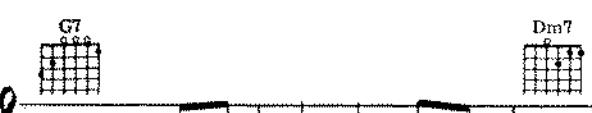
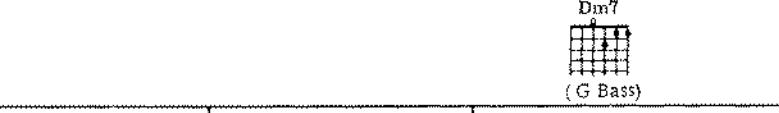



 I know _____ when I get there, _____

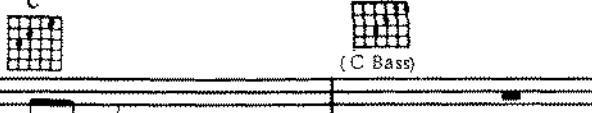




 the first thing I'll see _____

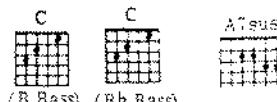



 is the sun shin-ing gold - en, _____ shin - in'




 right down on _____ me. _____ Then



trou - ble's gon-na lose me, wor - ry

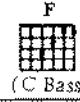
Dm7

3

leave me be - hind, and I'll stand up

3

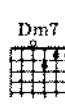
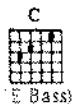
3



proud - ly in true peace of mind.

3

3



Talk-in' 'bout a, talk-in' 'bout a - way ov - er yon -

3

der _____ is a place I have seen. _____

It's a gar - den of wis-dom. _____

from some long a - go dream. _____

D.S. $\frac{2}{2}$ al $\frac{3}{4}$ Coda

May - be to -

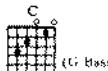
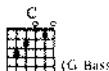
F (G Bass) C (B Bass) Am (E Bass) C (B Bass) Fine

Coda

WHERE YOU LEAD

Words and Music by
CAROLE KING and
TONI STERN

Moderato



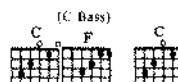
Want-ing you the way I do,
If you're out on the road,

I on - ly want to be with you,
feel-ing lone-ly and so cold,

And I would
All you got - ta



go - do - to the ends of the earth, 'Cause dar - lin', to me that's what you're worth, } Where you lead -
do - is - call - my name - And I'll be there on the next train, } Where you lead -



I will fol - low, An - y-where - that you tell - me to. If you need, -



need me to be with you, I will fol - low where you lead.



I al-ways want-ed a real home with flow - ers on the win-dow sill, But



if you want to live in New York Cit - y, Hon-ey, you know I will.



I nev-er thought I could get sat - is - fac - tion from just one man, But if

an-y - one can keep me hap - py — You're the one who can, — Where you lead —

— I will fol - low — An - y-where — that you tell me to. If you need, —

— need me to be — with you, — I will fol - low. — Oh, — Where you lead —

1. — low. — Where you lead — Where you lead — I will fol - low. — Where you lead —

2. — low. — Where you lead — Where you lead — I will fol - low. — Where you lead —

Repeat and fade

771/D/27683

WILL YOU LOVE ME TOMORROW?

Words and Music by
GERRY GOFFIN and
CAROLE KING

Moderate

1. To - night you're mine com - plete - ly,
 2. Is this a last - ing - sure,
 3. I'd like to know that your love

C (D Bass) G (D Bass)

you give your love so
 or just a mo - ment's be
 is love I can

C (D Bass) Bsus

sweet - ly; to - night the light
 plea - sure? Can I be - lieve
 sure of. So tell me now

B Em Em Em Em

(D Bass) (D Bass) (D Bass) (C Bass)

of love is in your eyes.
 the ma - gic won't ask your sigh?
 and I gain.

Will you still love me to ~ mor -

row? row? To - night with words un -

spo - ken, you say that I'm the on - ly

one, but will my heart be

Bm

bro - ken when the night meets the morn - ing

Em

A

Am7

D

D.S.  al 3rd ending and  Coda

sun?

C

C (D Bass)

N. C.

Em (D Bass)

Em (D Bass)

Will you still love me to - mor - row?

Coda

Em (D Bass)

Em (C Bass)

C

D

G

rit.



YOU'VE GOT A FRIEND

Words and Music by
CAROLE KING

Slowly

Slowly

When you're down and troubled a - bove you and you need some love and care grows dark and full of clouds And And

noth-in', that ol' noth-in' is go - in' right, north wind be-gine to blow, Close your eyes and Keep your head to-

think of me geth - er and soon I will be there and call my name out loud; To bright-en up e - ven your dark-est night. Soon you'll hear me knock- in' at your door.

(Ex bass)

E^bD^b₅

You just call — out my — name — and you know — wher-ev-er I am —



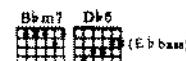
(Ebbass)

— I'll come run - nin' — to see you a-gain. —



Win-ter, spring, sum-mer or fall —

All you have to do is call — and I'll be there. —



(Ebbass)



(Abbass)



NC

— You've got a friend. —

If the sky —

2.    (Ebbas)  

— there,— yes, I will. Now ain't it good to know that you've— got a friend— when

peo-ple can be— so cold?— They'll hurt— you, yes, and de-sert— you and take your soul— if you let

   (Ebbas) **D. S. al + Coda**  

them. Oh, but don't you let— them. You just call.. — there,— yes, I will.

  (Ebbas)   (Abbas)   *Repeat and fade*

— You've got a friend. — You've got a friend. — Ain't it good— to know you've got a

DISCOGRAPHY

Along with Carole King's own hit recordings, many well known performers have recorded her songs. Here is a list of some of them:

Crying In The Rain	Everly Brothers	1962
Don't Bring Me Down	Animals	1966
Go Away Little Girl	Steve Lawrence	1963
	The Happenings	1966
	Donny Osmond	1971
Hey Girl	Freddie Scott	1963
	Bobby Vee	1968
	Donny Osmond	1972
Hi-De-Ho	Blood Sweat & Tears	1970
I Can't Stop Talkin' About You	Steve & Eydie	1964
Keep Your Hands Off My Baby	Little Eva	1962
The Loco-Motion	Little Eva	1962
	Grand Funk	
	Railroad	1974
(You Make Me Feel Like)		
A Natural Woman	Aretha Franklin	1967
Oh No, Not My Baby	Maxine Brown	1965
	Rod Stewart	1973
One Fine Day	Merry Clayton	1973
	Chiffons	1963
	Julie	1973
	Rita Coolidge	1979
Some Kind Of Wonderful	Soul Brothers	
	Six	1967
	Fantastic	
	Johnny C	1968
	Grand Funk	
	Railroad	1975
Take Good Care Of My Baby	Bobby Vee	1961
	Bobby Vinton	1968
Up On The Roof	Drifters	1963
	Cryan' Shames	1968
	Laura Nyro	1970
	James Taylor	1979
Where You Lead	Barbra Streisand	1971
Will You Love Me Tomorrow	Shirelles	1961
	Four Seasons	1968
	Roberta Flack	1972
	Melanie	1973
	Dana Valery	1976
	Dave Mason	1978
You've Got A Friend	James Taylor	1971
	Roberta Flack	
	& Donny Hathaway	1971